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The Wall Street Journal
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Presidents at POPS! 1998

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Thanks A Million!

For the first time in its 17-year history, Presidents at Pops has surpassed the $1 million mark. On behalf of the BSO, thank you sponsors, advertisers and donors. You were instrumental in getting us to this momentous level.

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And a very special thank you to George Will.

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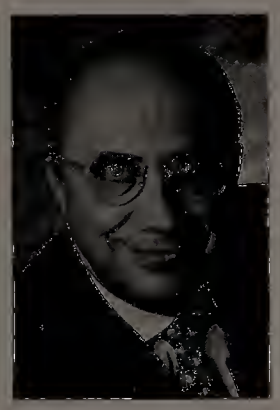

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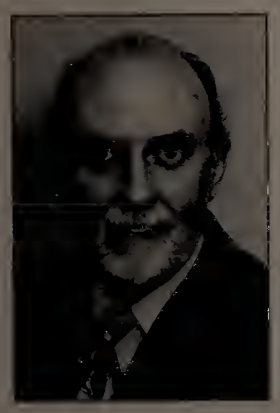

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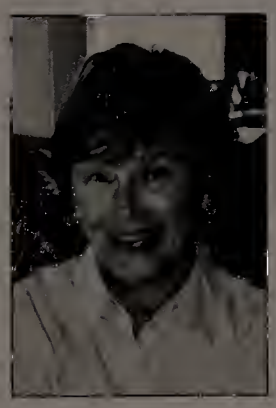

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Boston Symphony Orchestra Business Leadership Association

For more than a century, the Boston Symphony Orchestra has served as a flagship of musical activity in Boston and throughout the world. As the largest orchestral organization in the world, the BSO extends its reach to diverse audiences well beyond Symphony Hall and touches the lives of millions of people each year through its tours, recordings, and radio and television broadcasts.

The price to achieve and sustain the artistic aspirations of the BSO is extremely high, however, and although operating revenues are projected to cover 68% of operating costs, the BSO begins this year with a shortfall of approximately $15 million toward a budget of more than $53 million.

Sixteen years ago, a group of New England business leaders formed the Business Leadership Association (BLA), with the hope of building a strong coalition of corporate support for the Orchestra. Today, this vital partnership contributes approximately 10% toward the Orchestra's operating costs annually. The dynamic and loyal support of the Business Leadership Association has been instrumental in ensuring that the rich legacy of the BSO can continue for generations to come.

Corporate Membership (The Business Fund)

Corporate Membership is the core of the BSO's corporate fundraising effort. It provides essential annual operating support, allowing continuation of important outreach programs, including free summer concerts on the Esplanade, Youth Concerts that educate and inspire more than 42,000 schoolchildren annually, and Family Concerts that give parents the opportunity to share the gift of music with their children.

Companies may become Corporate Members of the BSO with a minimum gift of $1,800. At select giving levels, Corporate Members are entitled to benefits including:

Program Book Recognition – Your company and senior executive will receive a corporate listing in the BSO and Pops program books throughout the season, reaching a distinguished audience of more than 500,000 concert-goers.

Advance Ticket Purchase – You will receive priority ticket order forms to purchase tickets for BSO season events well before sale to the public.

VIP Priority Ticket Assistance – You may obtain personal assistance in purchasing concert tickets, depending upon availability, by calling the Corporate Programs Office.

Complimentary Symphony and Pops Tickets – Your company will receive complimentary Symphony and Pops tickets reserved exclusively for Corporate Members and ideal for entertaining guests or clients.

Beranek Room Privileges – You will receive the privileged use of the Beranek Room, a private patron's lounge that offers a private coat check, complimentary beverages, and an elegant setting for socializing with friends or hosting business clients before concerts and during intermission.

Symphony Shop Discount – You will be entitled to a 10% discount on all merchandise in the Symphony Shop located in the Cohen Wing of Symphony Hall.

• Corporate Members at the $10,000 level are also eligible to receive complimentary VIP tickets to a Pops Concert on the Esplanade, co-sponsorship of a Spring Pops concert and an invitation for your senior executive to the exclusive "Presidents Luncheon Series."

• Members at higher giving levels may receive complimentary tickets to always sold-out *Holiday Pops* concerts, tickets to a Boston Symphony Chamber Players concert with dinner for two at a fine Boston restaurant, and complimentary Benefactor tickets to *Opening Night at Symphony* including the exclusive Gala Dinner.

Corporate Events

Presidents at Pops – This exclusive benefit concert is dedicated to entertaining and saluting companies for their support of the Boston Symphony Orchestra. It is one of the largest fundraising events of its kind in the country, bringing together more than 130 companies and their guests for a gala Boston Pops performance, and raising more than $1 million for the BSO this year. Sponsorship packages include 20 tickets to the concert gala complete with a cocktail reception and gourmet boxed supper.

A Company Christmas at Pops – A popular holiday tradition for the business community, *A Company Christmas at Pops* features the Boston Pops with music and entertainment in the spirit of the season. Festivities include a reading of *'Twas the Night Before Christmas* by a special guest narrator, a visit from Santa, and a sing-along finale of favorite holiday tunes. Sponsorship packages include 16 tickets to the concert gala complete with a cocktail reception and gourmet boxed supper.

Corporate Sponsorships

Corporate Sponsorships at the Boston Symphony Orchestra, Boston Pops, and Tanglewood offer corporations first-class opportunities to be associated with one of the world's finest music institutions. Sponsorships allow your corporate message to reach a select demographic audience of important consumers who are harder to reach than ever before. Along with creating top-of-the-mind awareness within a key market segment, sponsorships also provide a unique opportunity with which to entertain your most valued clients and customers. Companies such as Fidelity Investments, NEC, BankBoston, AT&T, and John Hancock Funds have successfully incorporated BSO sponsorships into their marketing plans.

Sponsorship opportunities include special events such as *Opening Night at Pops* and *Opening Night at Symphony*, community outreach programs such as Youth Concerts, the Esplanade series, *Salute to Symphony*, and national and international touring activities of the Boston Symphony and Boston Pops Orchestras.

BSO 2000 Campaign

The Boston Symphony Orchestra has launched a campaign to raise $130 million for the orchestra by the year 2000. The Campaign, the largest ever by a symphony orchestra, is necessary if the BSO is to continue in its established role as a musical leader and educator. This comprehensive campaign will raise $73.5 million in new endowment, $45 million in annual operating funds, and $11.5 million to be used for capital projects, including restoring and refurbishing world-famous Symphony Hall in time for its 100th birthday in the year 2000.

Corporate Membership in the BSO, *Presidents at Pops, A Company Christmas at Pops*, and Corporate Sponsorships are vital to completion of the annual operating funds goal of the BSO 2000 Campaign. Your support of tonight's event will help to ensure the success of this important effort. On behalf of campaign co-chairs, R. Willis Leith, Jr. and Edith L. Dabney, and the entire BSO organization, thank you!

To find out more about the Business Leadership Association or the BSO 2000 Campaign, contact Madelyne C. Cuddeback, Director of Corporate Programs, at (617) 638-9270.

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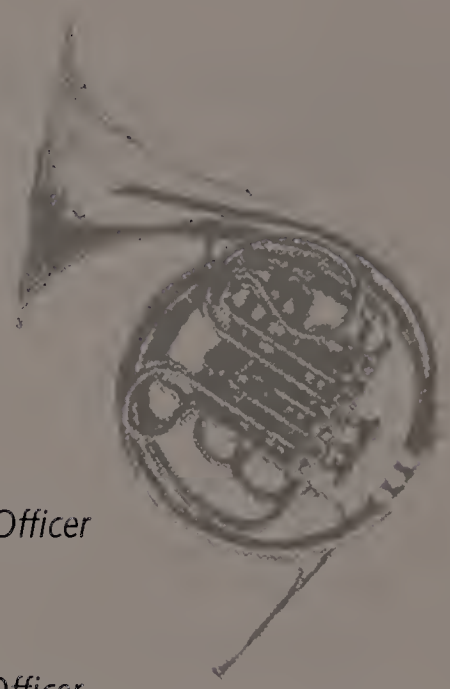

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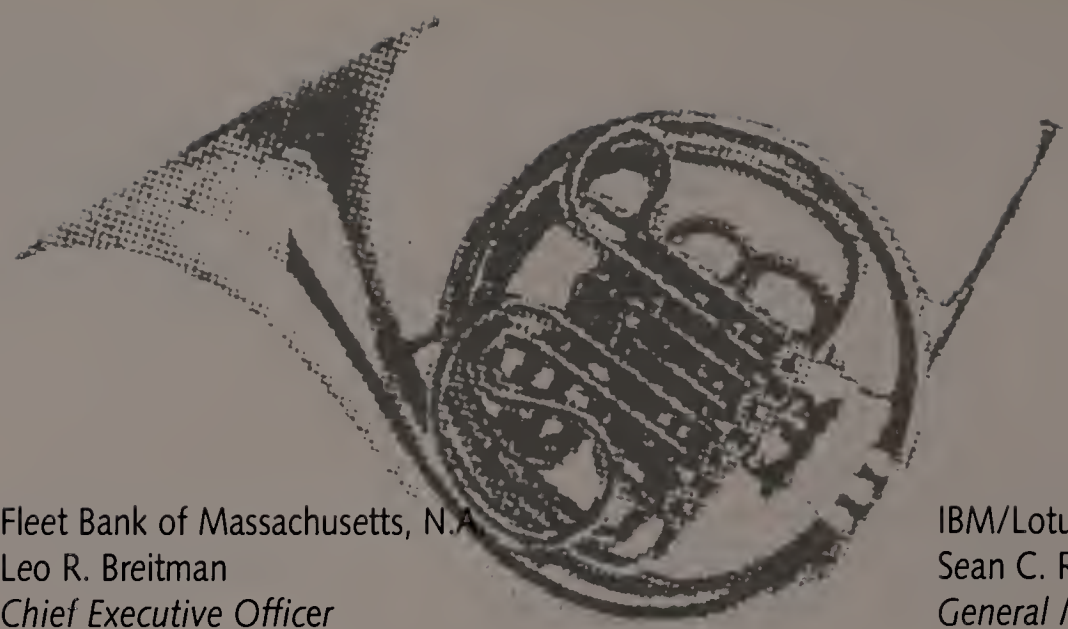

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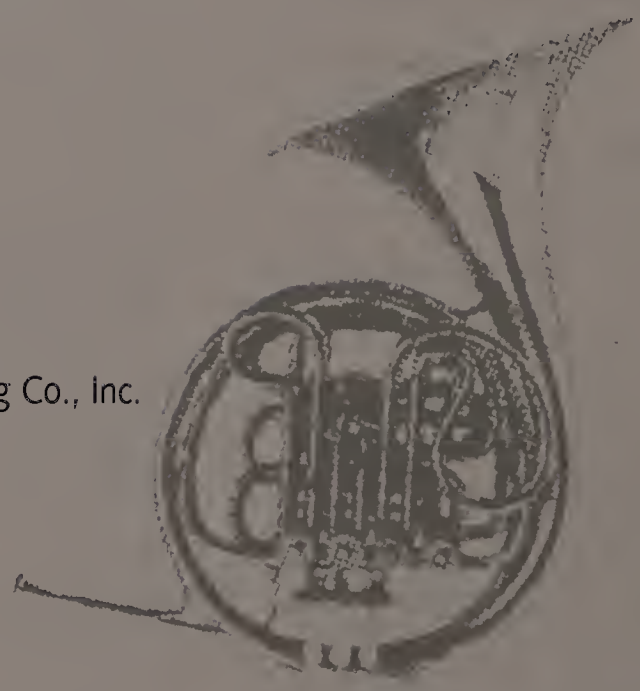

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With special thanks to the Boston Symphony Association of Volunteers and the dedicated staff and crew at Symphony Hall.

Tonight's Menu

Presidents at Pops
Menu
Presented by Ariadne Clifton Catering

Poached Fresh Asparagus
with a Lemon Basil Dressing

Steak au Poivre

Classic French Potato Salad
garnished with Mixed Baby Greens

Freshly Baked Baguette

Mousse au Citron with Hazelnut Shortbread

Wine compliments of Dunnewood Vineyards & Winery
and Deer Valley Vineyards & Winery.

Chocolates compliments of Accardi Foods of Distinction.

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.

A bag has been provided at the bottom of your dinner container for disposables.

About The Pops

Keith Lockhart

Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952

Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and ...

1969

...with "Evening at Pops" on national public television.

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, followed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's *Spumante*. In February, Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Play Glenn Miller*, released in 1996, and last spring's *American Visions* – both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, and the St. Paul Chamber Orchestra. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Dallas, Seattle, Philadelphia, Vancouver, Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative, a partnership of the Boston Public Schools, the Boston Symphony Orchestra, the New England Conservatory, and WGBH. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.

Photo: Christian Steiner

The Boston Pops Orchestra

Keith Lockhart
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

John Williams
Laureate Conductor

Harry Ellis Dickson
Associate Conductor Laureate

FIRST VIOLINS
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Beranek Chair, fully funded in perpetuity
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Edward and Bertha C. Rose Chair
Lucia Lin
Gottfried Wilfinger
Alfred Schneider
Ikuko Mizuno
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*Valeria Vilker Kuchment
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*Wendy Putnam
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§ Michael Rosenbloom
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* *Participating in a system of rotated seating*
§ *Substituting*
‡ *On sabbatical leave*

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Burton Fine
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1976

The popularity of the Boston Pops grows unabated. A special bicentennial program on the Esplanade draws more than 400,000 people, the biggest audience in orchestral concert history.

1980

Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves and broadens the Boston Pops' musical excellence and spirit, adding new compositions, increasing the orchestra's reputation worldwide, and leading best-selling recordings.

1993

John Williams assumes the title of Laureate Conductor.

1995

Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1996

The Boston Pops has much to celebrate: more than a century of rich musical traditions, and a $5 million endowment for the Boston Pops Conductor's Chair from Julian and Eunice Cohen.

1997

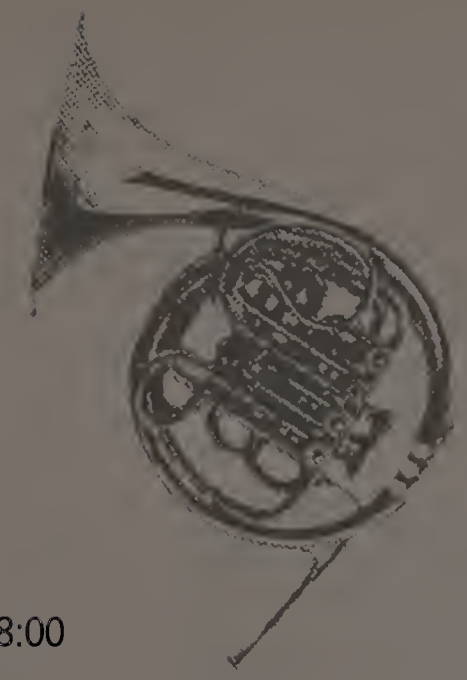
On the heels of "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra, RCA Victor releases "American Visions" and "The Celtic Album." In December, they record a Christmas album, to be released in the fall of 1998.

1998

Presidents at Pops, the BSO's largest fundraiser, surpasses $1 million in revenue for the first time.

Tonight's Program

Tonight's Program



THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor

Wednesday evening, June 3, 1998, at 8:00

1998 Presidents at Pops

Spumante — Welcher
Commissioned by Keith Lockhart and the Boston Pops Orchestra

Finale (Rondo: Allegro) from Clarinet Concerto in A, K.622 — Mozart

ALICE BRADLEY

Winner, 1998 Boston Symphony Orchestra Concerto Competition,
supported by Brookline Youth Concerts in honor of Harry and Marion Dubbs

Bolero — Ravel

INTERMISSION

A Tribute To Our National Pastime

Casey at the Bat — Proto
GEORGE WILL, narrator

The National Game March — Sousa

INTERMISSION

Happy Birthday, George!

Fascinating Rhythm — Gershwin-Sebesky

Gershwin in Love — arr. Sebesky
Love Walked In – Our Love Is Here to Stay – Someone to Watch Over Me – The Man I Love

A Tribute to John Philip Sousa

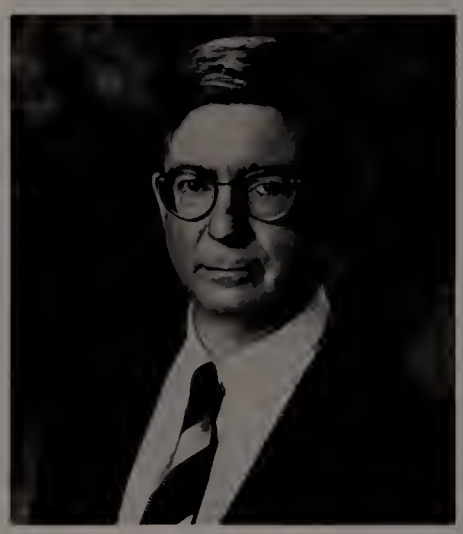
Presidential Polonaise
Prelude to *El Capitán*

Love Theme from *Titanic* — Horner-Starobin

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock – Can't Help Falling in Love – Hound Dog

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Baldwin Piano
Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.
The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.

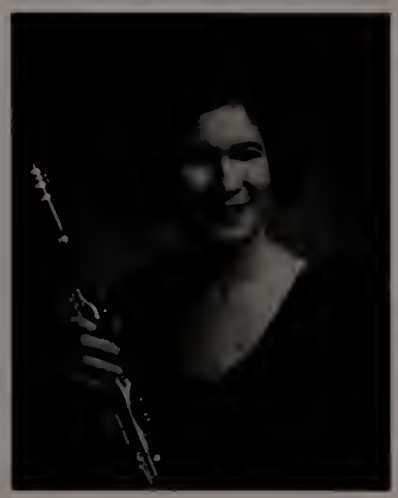
Guest Artists



George F. Will

George F. Will's newspaper column, which has been syndicated by the *Washington Post* since 1974, appears twice weekly in nearly 500 newspapers in the United States and Europe. In 1976, Mr. Will became a regular contributing editor of *Newsweek*, for which he provides the back page essay twice a month. In 1977, he won a Pulitzer Prize for commentary in his newspaper columns. Mr. Will has published six collections of his newspaper and magazine essays, three books of political philosophy, and one book on the subject of baseball. This spring Scribner is publishing *Bunts: Curt Flood, Camden Yards, Pete Rose and Other Reflections on Baseball*, a collection of Mr. Will's new and previously published writings on the national pastime. In addition to being a syndicated columnist, George Will is a television news analyst. For seven years (1977-84) he was a regular panelist on "Agronsky & Company." In 1981 he became a founding member of the panel of ABC-TV's "This Week."

Born in Champaign, Illinois, in 1941, George Will holds degrees from Trinity College (Hartford, Connecticut), Magdalen College (Oxford University, England), and Princeton University. He has taught political philosophy at Michigan State University, the University of Toronto, and Harvard University, served on the staff of the United States Senate for Gordon Allot (Republican, Colorado), and was Washington editor of *National Review* magazine. The recipient of numerous academic awards and honorary degrees, Mr. Will serves on the boards of the Baltimore Orioles, the San Diego Padres, and the Little League Foundation. This is his first appearance with the Boston Pops Orchestra.



Alice Elizabeth Bradley

Eighteen-year-old Alice Bradley is this year's winner of the Boston Symphony Orchestra Concerto Competition supported by Brookline Youth Concerts in honor of Harry and Marion Dubbs. Currently principal clarinet of the Youth Philharmonic Orchestra at the New England Conservatory Preparatory School, and former principal clarinet of the Greater Boston Youth Symphony Orchestra, she played principal clarinet in the 1996 All-State Festival Orchestra and was a member of the 1997 All-Eastern Festival Orchestra. Ms. Bradley was a winner in the National Young Artists Competition sponsored by the Music Educators' National Convention and the United States Marine Corps Band. This year she was featured in the Young Artists Recital Series at Indian Hill Arts and in 1997 toured Brazil with the Youth Philharmonic Orchestra.

The oldest of six children, Alice Bradley lives in Townsend, Massachusetts, and attends North Middlesex Regional High School. In her spare time, she enjoys playing the piano and she teaches both piano and clarinet. She currently studies with Thomas Martin, who is associate principal clarinet of the Boston Symphony Orchestra and principal clarinet of the Boston Pops Orchestra; her former teacher was Bob D'Ambrosio. This fall she will be attending the Juilliard School in New York.

Notes on the Music

SPUMANTE, Festive Overture for Large Orchestra
Dan Welcher (b.1948)

Spumante, *the first work commissioned by Keith Lockhart for the Boston Pops Orchestra, was performed for the first time at this year's Opening Night at Pops concert. The composer has provided the following note:*

Like the Italian sparkling wine for which it is named, this overture is designed for a celebration. It celebrates the opening of the 1998 season of the Boston Pops, which commissioned the work, and it also celebrates my own fiftieth year of life with a nostalgic look backward at a style of composition that was popular in the '40s and '50s.

Beginning with a "pop" and a burst of bubbles, the overture follows a course familiar to most concertgoers: two main themes, a development, and a restatement of both themes. What's a bit unusual is that the second theme is the same as the first theme, only inside-out, with a different rhythm and meter. This technique, called inversion, is as old as Bach, and was used extensively by Brahms and other late Romantics. But the style of *Spumante* pays homage to the kind of music that first caught my attention as a child: the neoclassic music of the American '40s and '50s, by composers such as William Schuman, Vincent Persichetti, Samuel Barber, and Walter Piston. This music is the true celebration of *Spumante*.

The first theme, heard after the introductory fanfare music, is stated by the solo trumpet in a lively 3/4 meter. It is restated by the orchestra, and then a secondary subject appears in muted trumpets and percussion. The main theme then reappears with the second subject bubbling along beside it. After a brief transition, the second melody is announced in low strings and clarinets, in a changing meter scheme of 3/4 and 2/4. This almost vocal tune sounds as though it should have words...and indeed it might someday.

The development begins with slow rumination on the second theme, in the solo oboe. It leads dreamily into a brisk fugue, which also turns out to be the development of the first theme. Set in 4/4, the fugue proceeds in a rather formal four-voice setting in a true neoclassic style. As it develops, in woodwinds and strings, brass and percussion interjections occur, until at length the main theme, in its original form, returns triumphantly. The singable second tune then reappears with the fugue subject rollicking alongside it. The overture concludes with a backwards presentation of the introductory material, as the revelers lift their glasses in a final toast.

FINALE from CLARINET CONCERTO in A, K.622
Wolfgang Amadè Mozart (1756-91)

Scarcely any composition is more serenely beautiful than Mozart's final instrumental work, the Clarinet Concerto, which he composed only a few months before his death for the great instrumentalist Anton Stadler (1753-1812). Stadler's abilities had inspired the composer before, in the Clarinet Quintet and the wonderful solos for the instrument in the opera *La Clemenza di Tito*. For the clarinet concerto, Mozart left oboes out of his orchestra so that their penetrating sound would not affect the wonderfully liquid color of the remaining instruments and especially the solo clarinet. The final rondo, while based on those whistleable tunes that constitute most rondos, is filled with delightful tricky touches. And in the midst of all this calm good cheer, an episode that brings the activity to a sudden stop, as if in self-doubt, is one of the most poignant touches in all of Mozart's concertos, leaving its wistful touch on the finale, even through its energetic close.

BOLERO
Maurice Ravel (1875-1937)

In 1928 the dancer Ida Rubinstein commissioned Ravel to write a short ballet that would feature her dancing in a Spanish style. This was a congenial project, because Ravel had always been fascinated by the dance and preoccupied with Spanish music. He wrote what he later insisted was merely an experiment, "a piece...consisting wholly of orchestral tissue without music." A slow, marked rhythmic pattern is stated quietly by the snare drum, which repeats it unchanged several hundred times, while the remainder of the orchestra sings "folk tunes of the usual Spanish-Arabian kind," as Ravel called them. Gradually, obsessively, the level of sound builds (corresponding, in the ballet, to Ida Rubinstein's solo dance before and through twenty male dancers whom she gradually aroused from a state of apathy to high excitement).

THE NATIONAL GAME **March**
John Philip Sousa (1854-1932)

Sousa loved baseball. His band fielded its own team, and he often pitched the first few innings of their games. While visiting Havana once, Sousa met the imperious longtime commissioner of baseball, Judge Kenesaw Mountain Landis, and no doubt told him of his passion for the game. Thus, when the National League marked its fiftieth anniversary, Landis asked Sousa to compose a march. Sousa complied and wrote this piece on March 31, 1925.

PRESIDENTIAL POLONAISE
John Philip Sousa

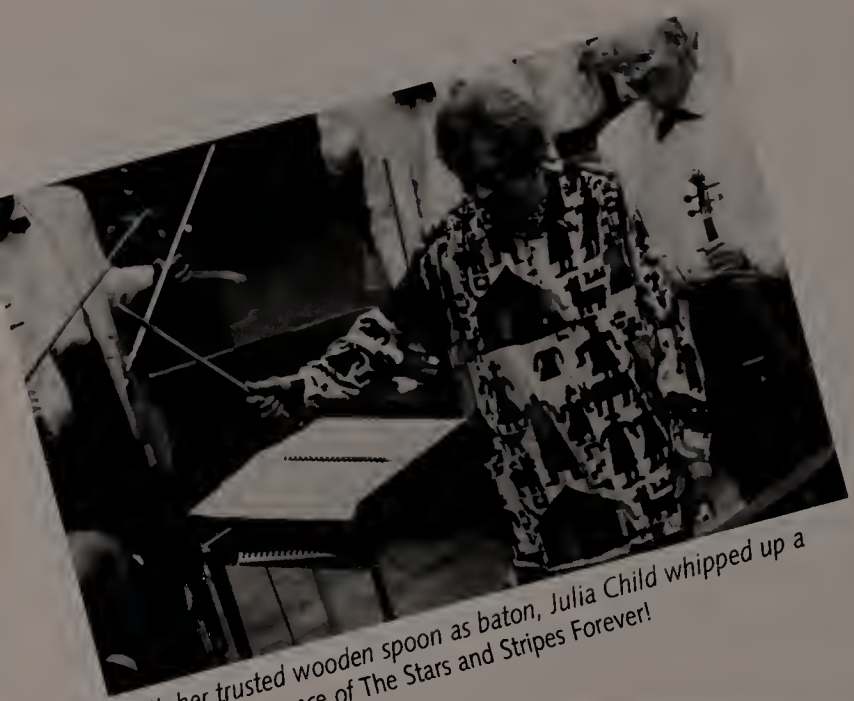
Late in the administration of Chester A. Arthur (1881-85), the President discussed with John Philip Sousa (who was director of the U.S. Marine Band, an ensemble known as "the President's own") the suitability of the traditional song "Hail to the Chief" when announcing his arrival. When Sousa informed Arthur that it was actually an old Scottish boating song and not of American origin, the President asked him to replace it with a more appropriate composition. In 1886 Sousa wrote two "presidential" pieces, to be used as needed. One of these is the extremely familiar march *Semper Fidelis*, but the other was the now-forgotten *Presidential Polonaise*. Sousa completed the original version, for band, that November, and on January 18, 1889, he completed the version for orchestra to be heard at this concert.

PRELUDE to *EL CAPITÁN*
John Philip Sousa

Though he is best remembered today as a composer of marches and a brilliant showman, John Philip Sousa was trained as a violinist and wrote about a dozen works for the musical theater, half of which were produced. They were greatly inspired by the model of Gilbert and Sullivan. Of these the most successful by far was *El Capitán*; several of its tunes later on became the basis for one of Sousa's most popular marches, which bore the same title. The prelude to the opera is a brief introduction, hinting at a few of the tunes that will return later on.

– Steven Ledbetter

Presidents at Pops 1997 Review



With her trusted wooden spoon as baton, Julia Child whipped up a stirring performance of The Stars and Stripes Forever!

Conductor John Williams backstage with 1997 Presidents at Pops co-chairs Bink Garrison and Robin Brown, and their wives, Marcia Brown and Weezie Garrison.

Greeting guests prior to the concert are: Chad Gifford, BSO Business Leadership Association President, Nick Zervas, President of the BSO Board of Trustees, Jane Fitzpatrick, BSO Life Trustee, and BSO Trustee Peter Read.

Presidents at Pops founder Harvey Chet Krentzman, Cynthia Darehshori, Nader Darehshori, Vice President of the BSO Business Leadership Association, and Jack Fitzpatrick.

William Bulger, BSO Overseer Emeritus, Larry Fish, BSO Overseer, and Micho Spring, BSO Overseer.

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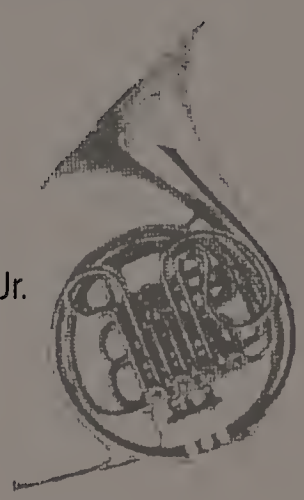

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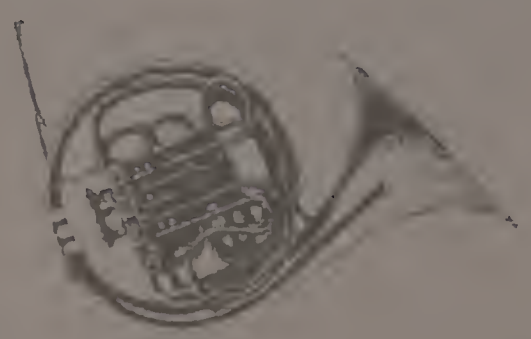

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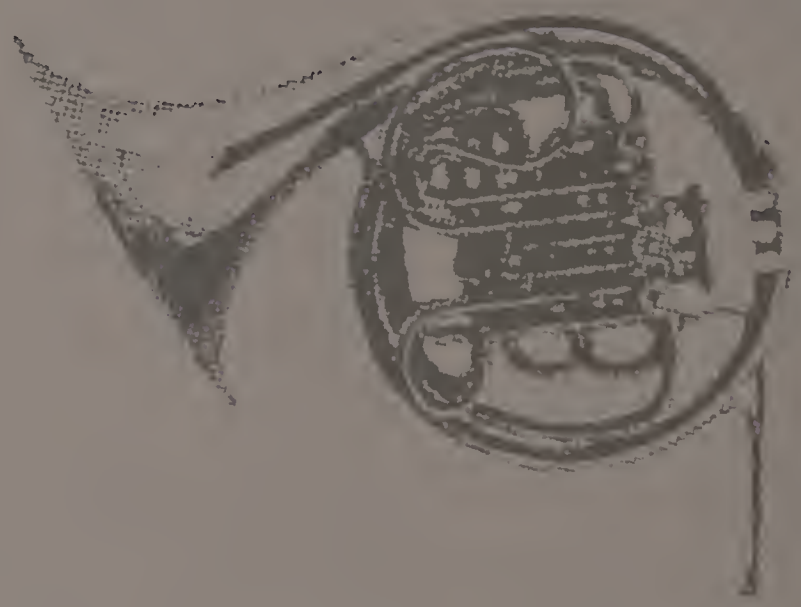

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For Symphony Hall Concert and Ticket Information call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO'S New Web Site (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

How To Get Pops Tickets: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 6 through July 12, are on sale now. The Box Office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the Box Office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. To order tickets on-line, visit the Boston Pops web site at www.bso.org. There is a $3. handling fee for each ticket ordered by phone or on-line. Send mail orders to the Symphony Hall Box Office, Symphony Hall, Boston, MA 02115, with payment and a self-addressed, stamped envelope, or fax orders to (617) 638-9400. There is a $2.50 handling charge per mail or fax order. Ticket prices range from $13 to $47. Good seats are still available.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 3, 4, 5, 7, 8, and 9. All performances begin at 8 p.m.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

First Aid Facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

For Patrons With Disabilities an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' Rooms are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

Men's Rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

Lounge and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and Found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

In the Event of a Building Emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

Parking for evening Pops concerts is available for $5 at the Prudential Center Garage, courtesy of R.M. Bradley and Co. and The Prudential Realty Group. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting. The Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($6 with ticket stub) for all Pops concerts. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

Boston Pops Broadcasts: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

Friends of Pops: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m. at (617) 638-9250. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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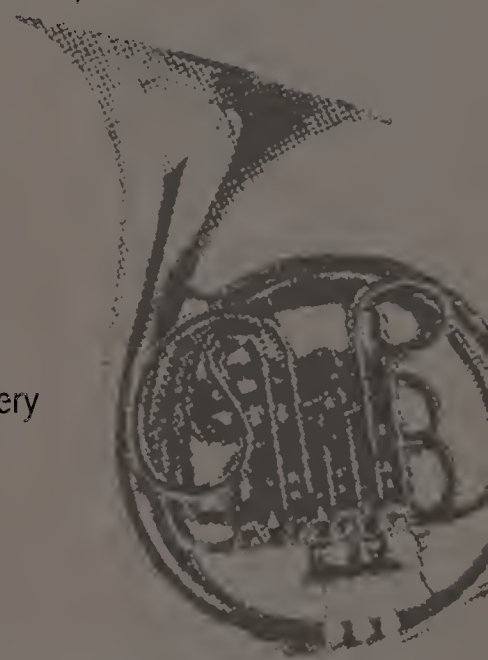

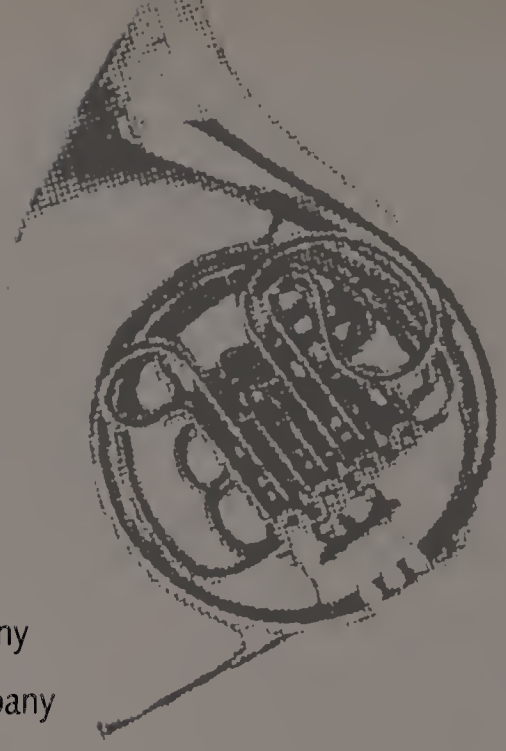

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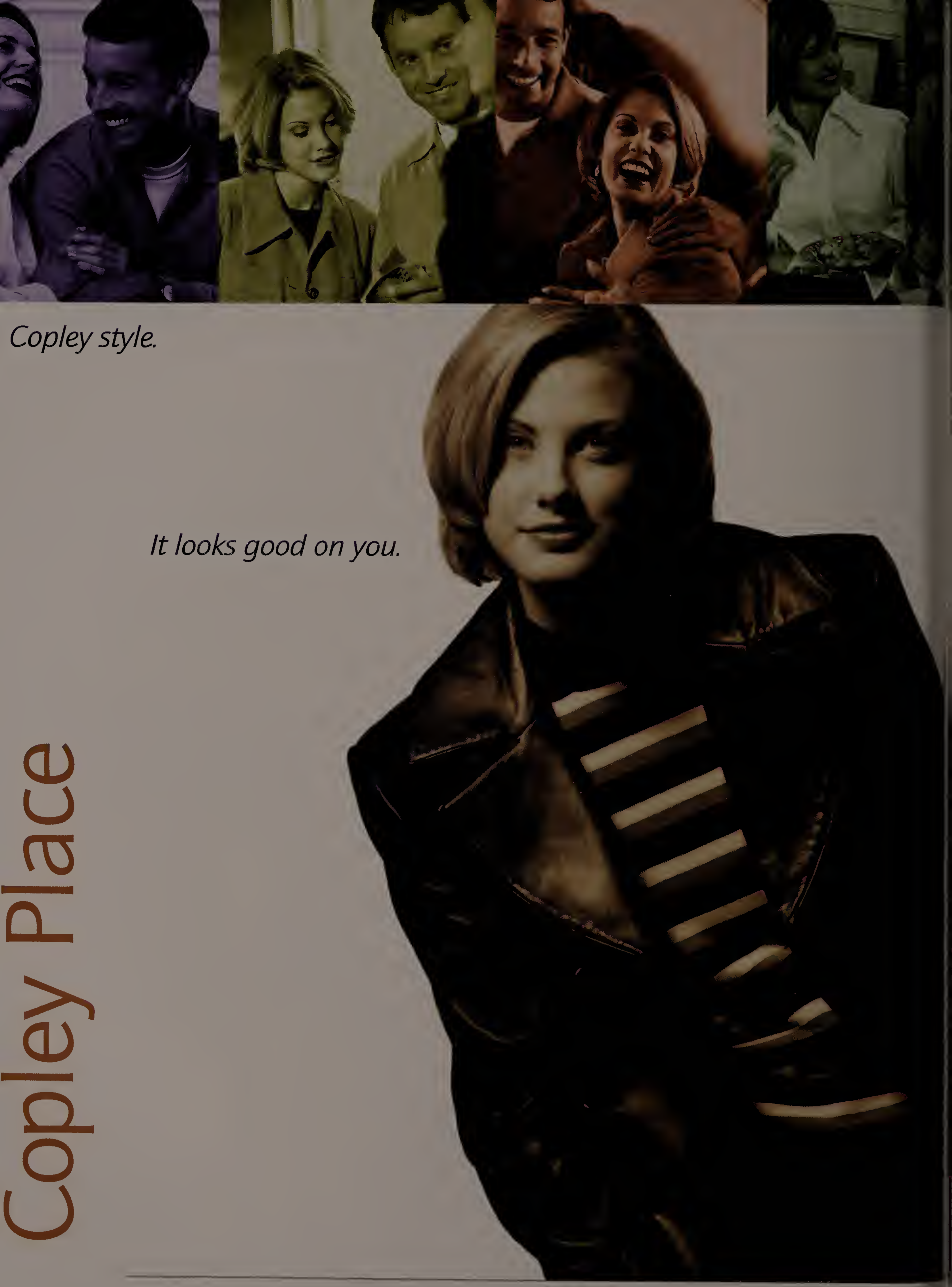

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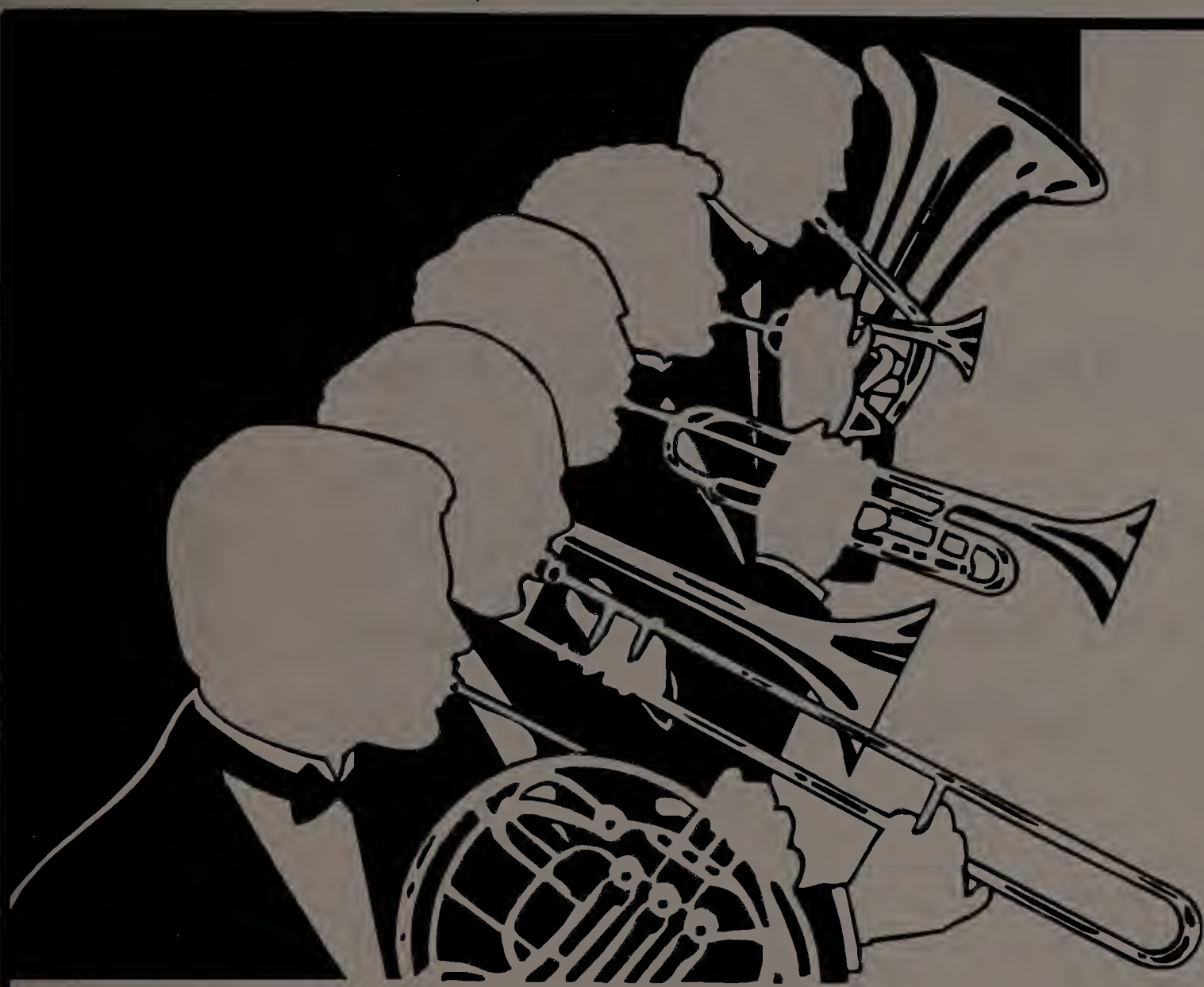

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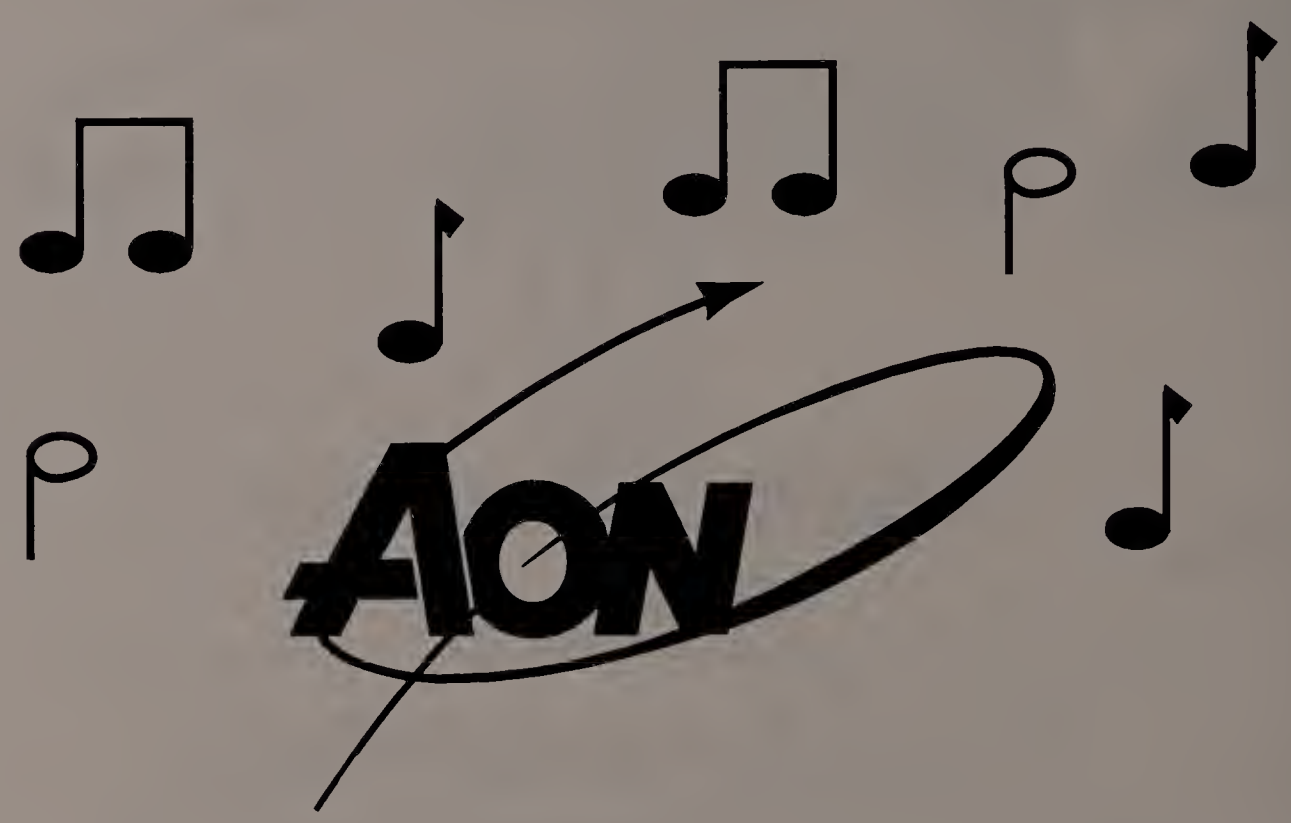

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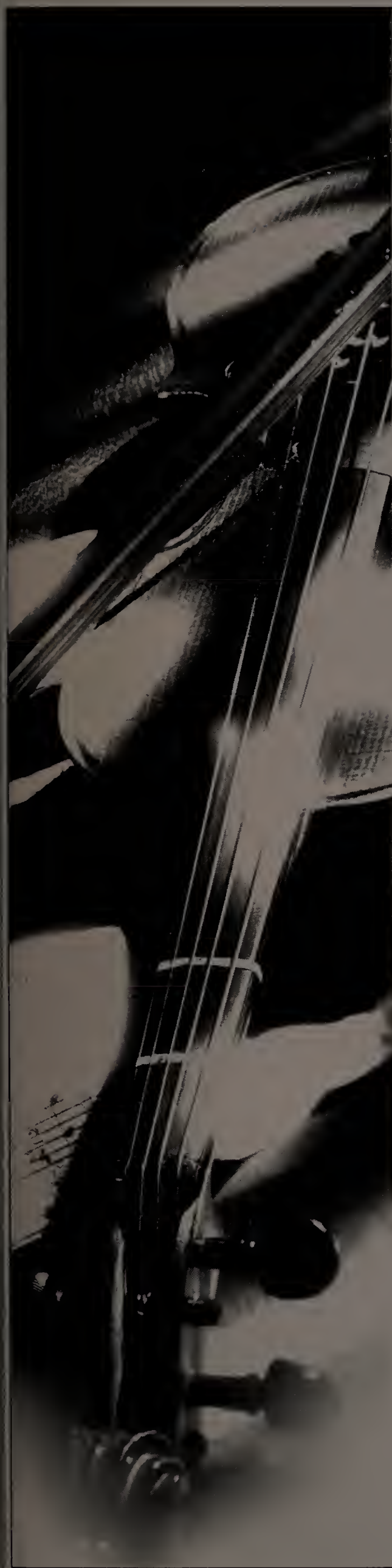

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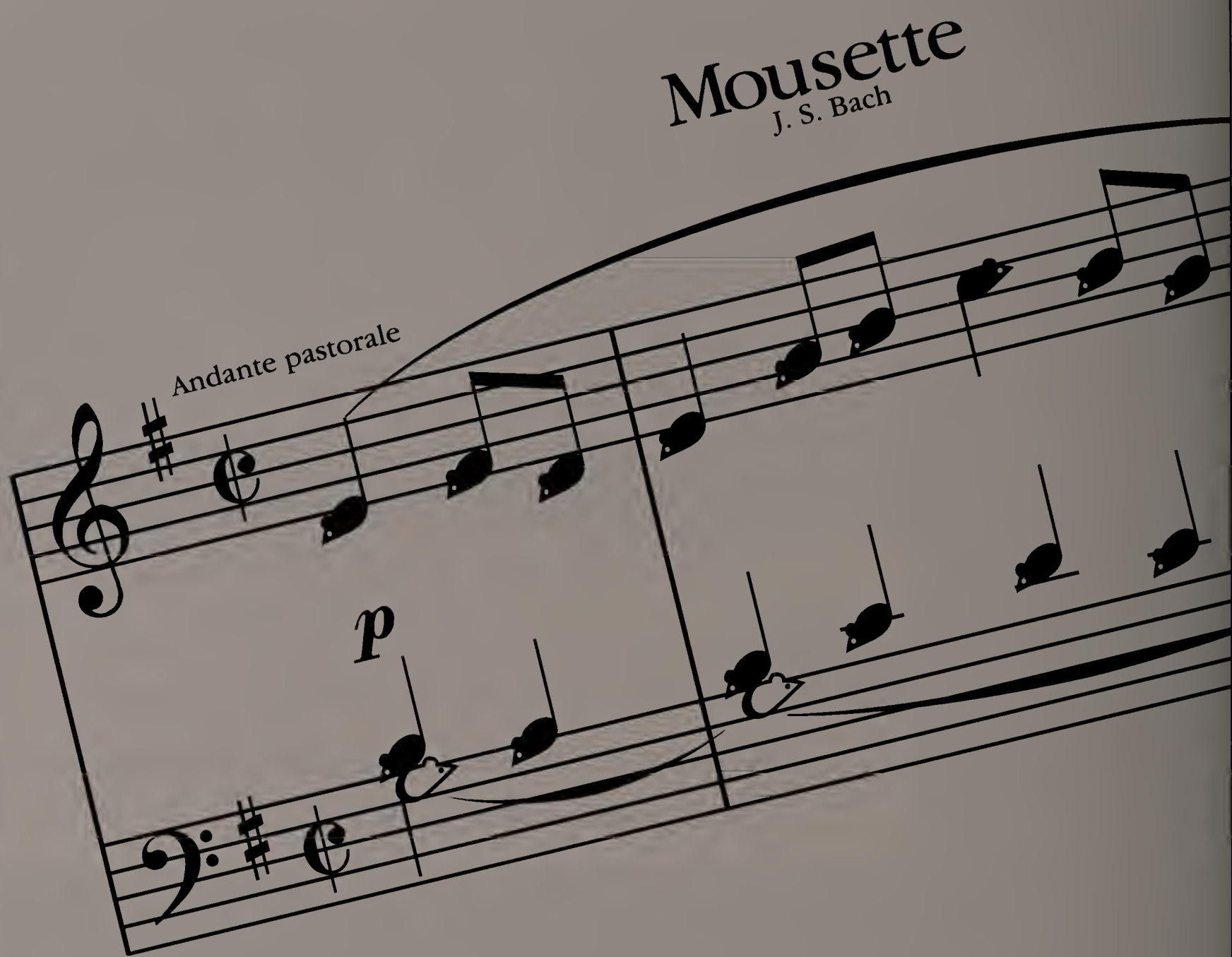

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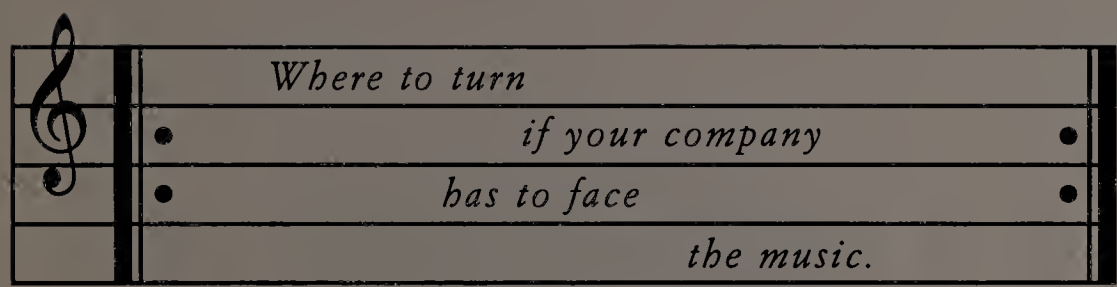

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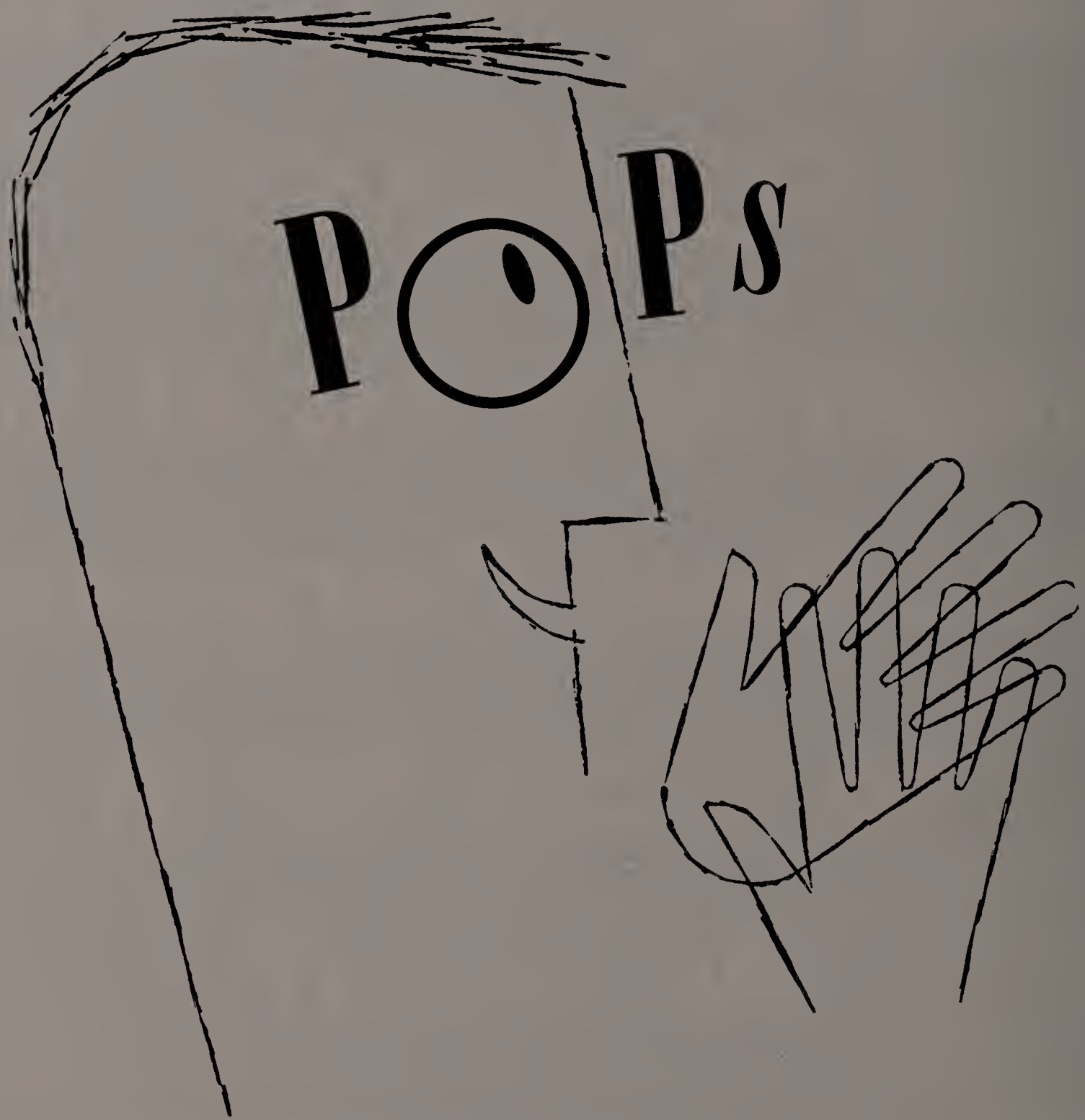

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Reduce juices in pan until thickened. Place duck breasts on platter. Pour sauce and olives over duck. Serves 2.

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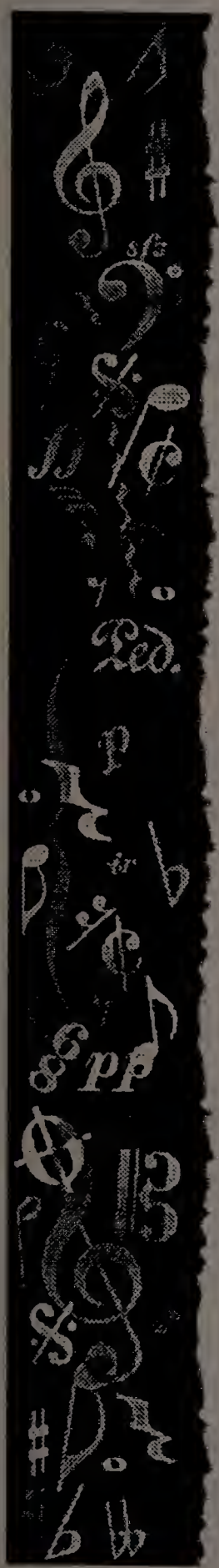

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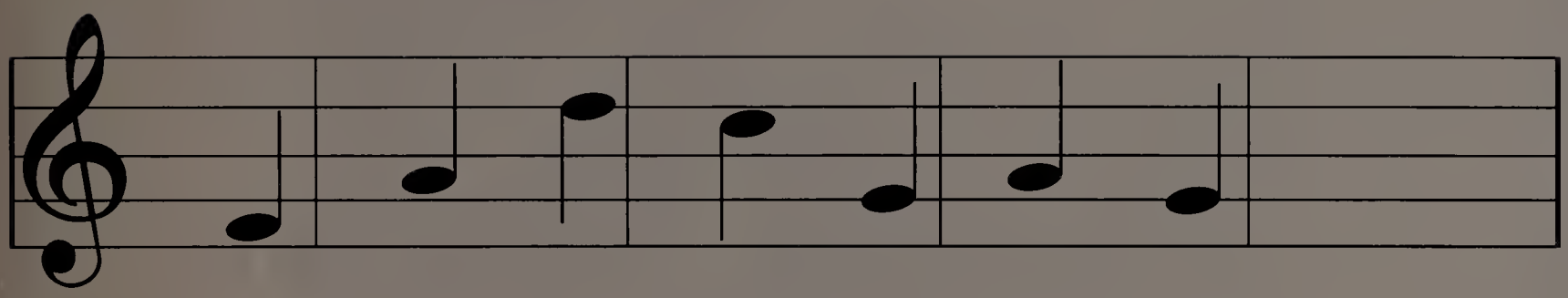

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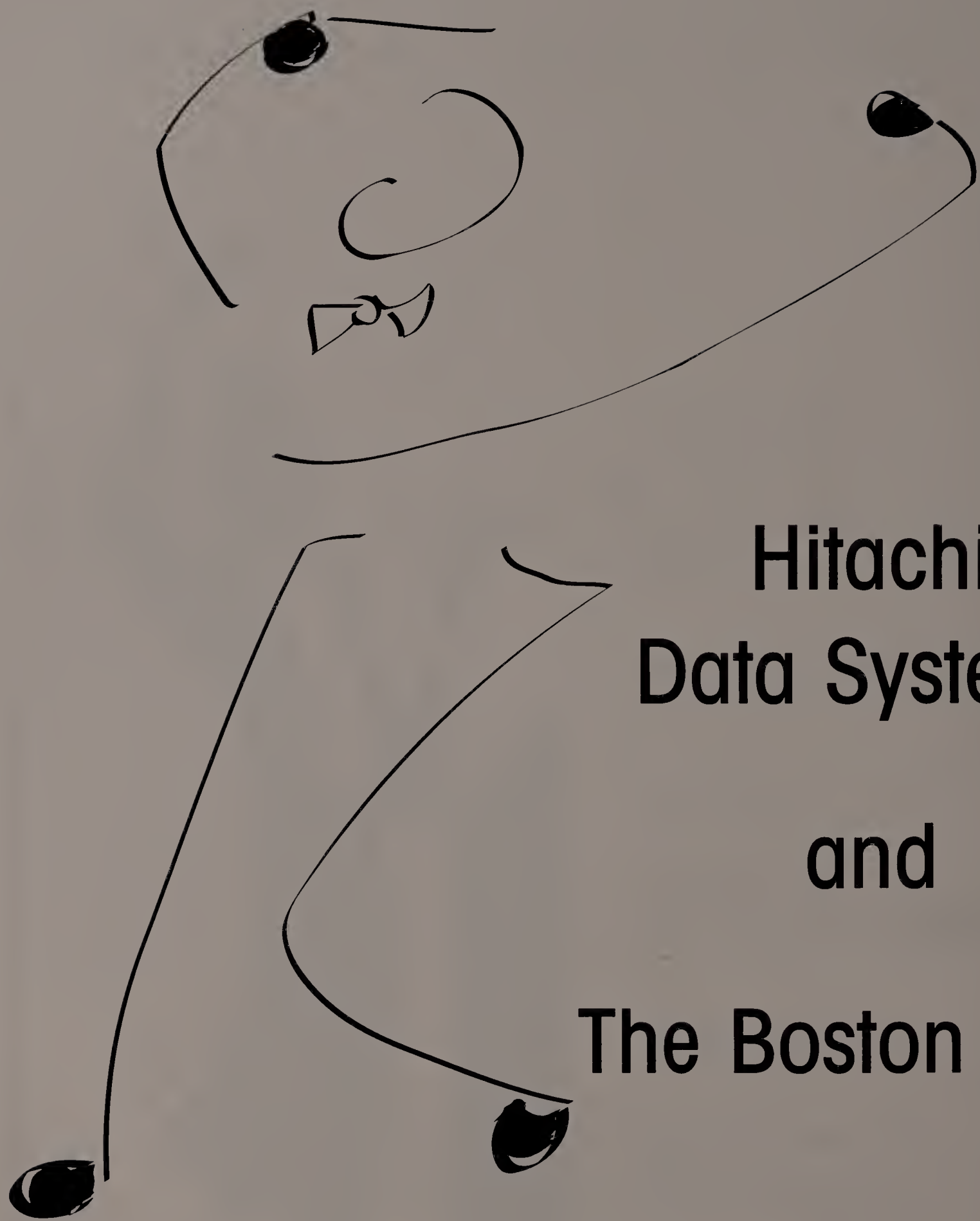

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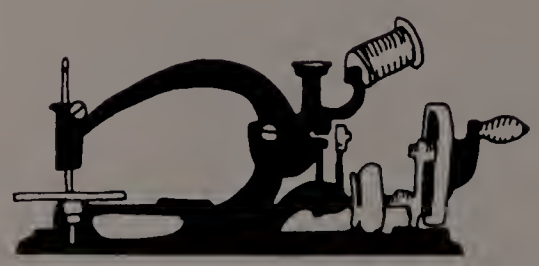

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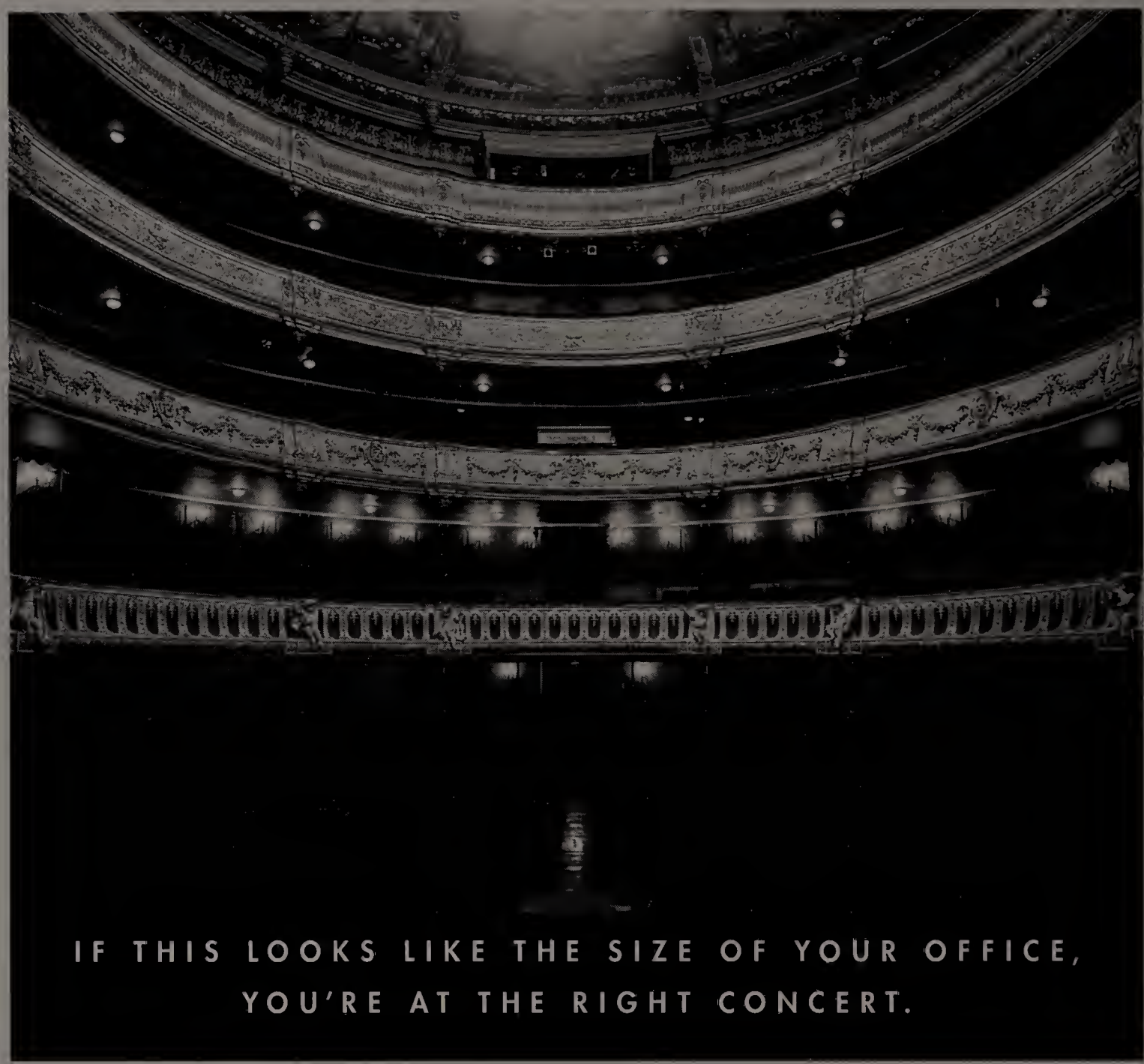

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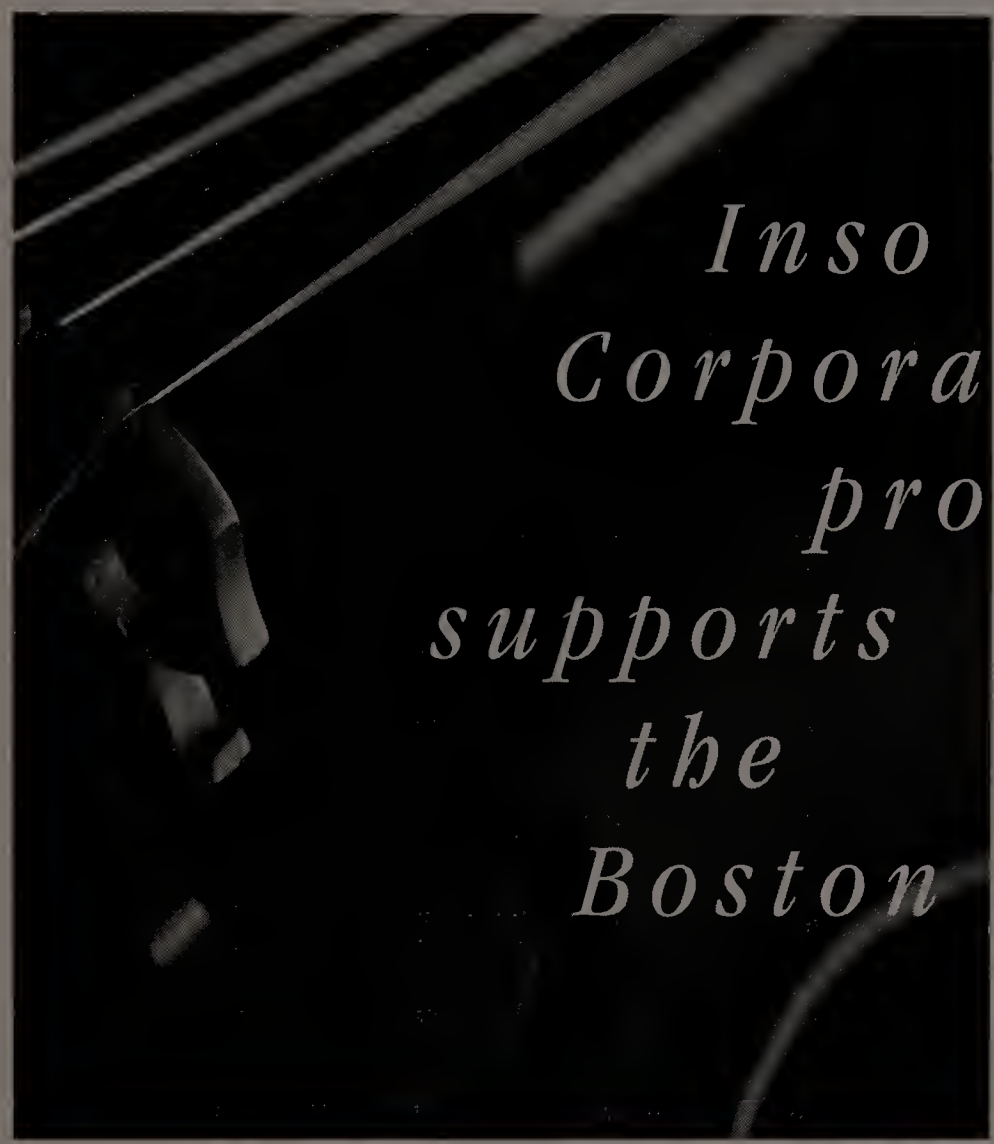

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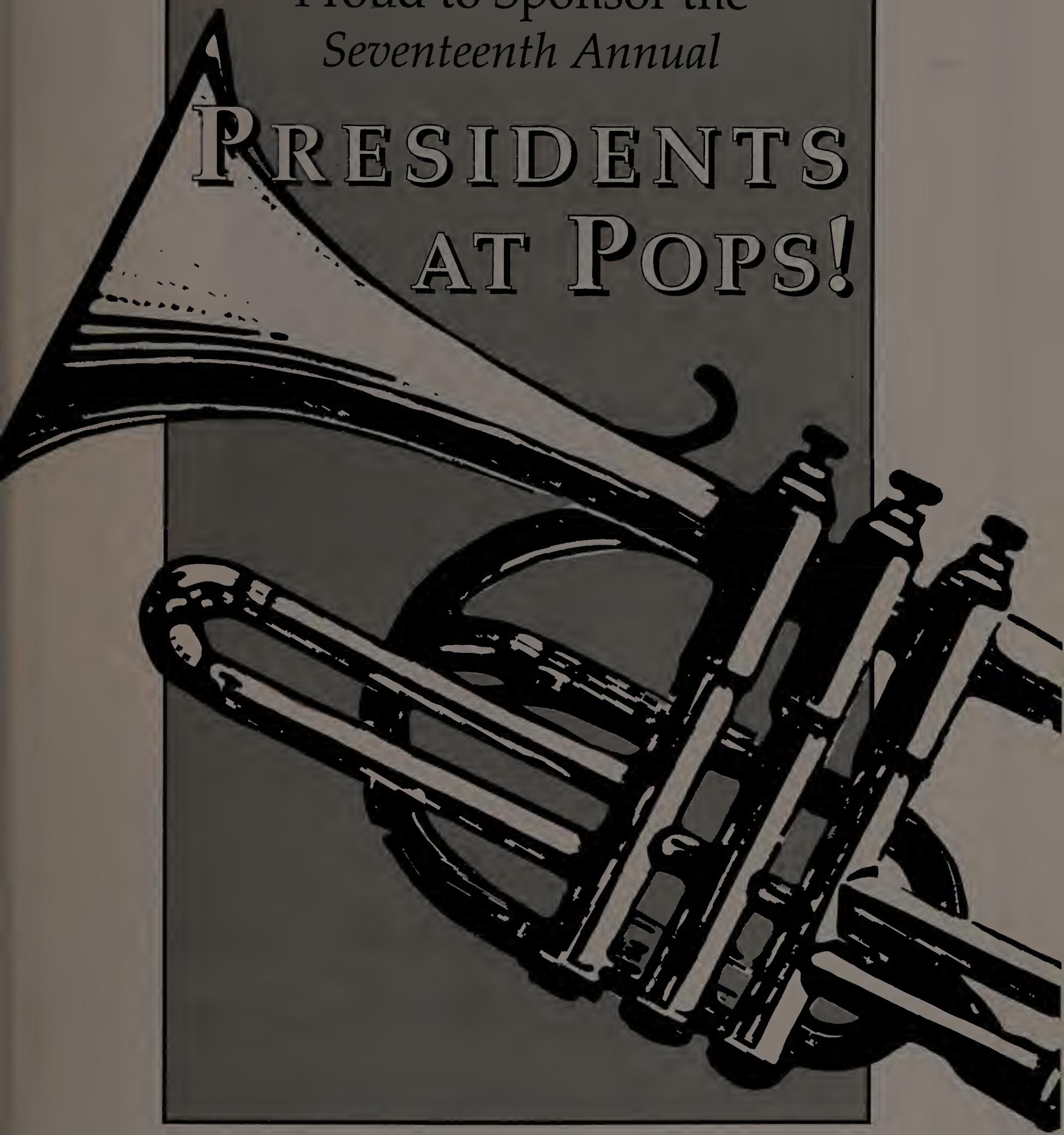

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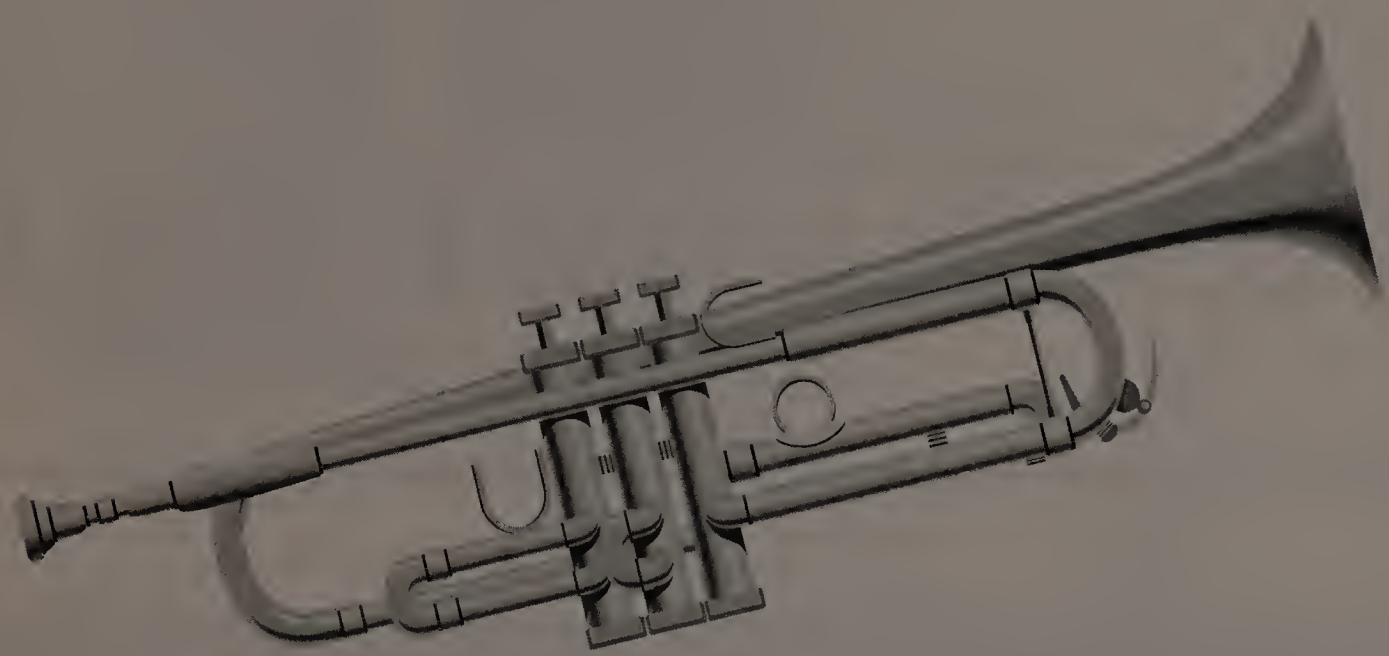

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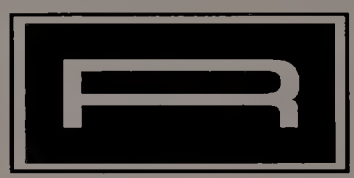

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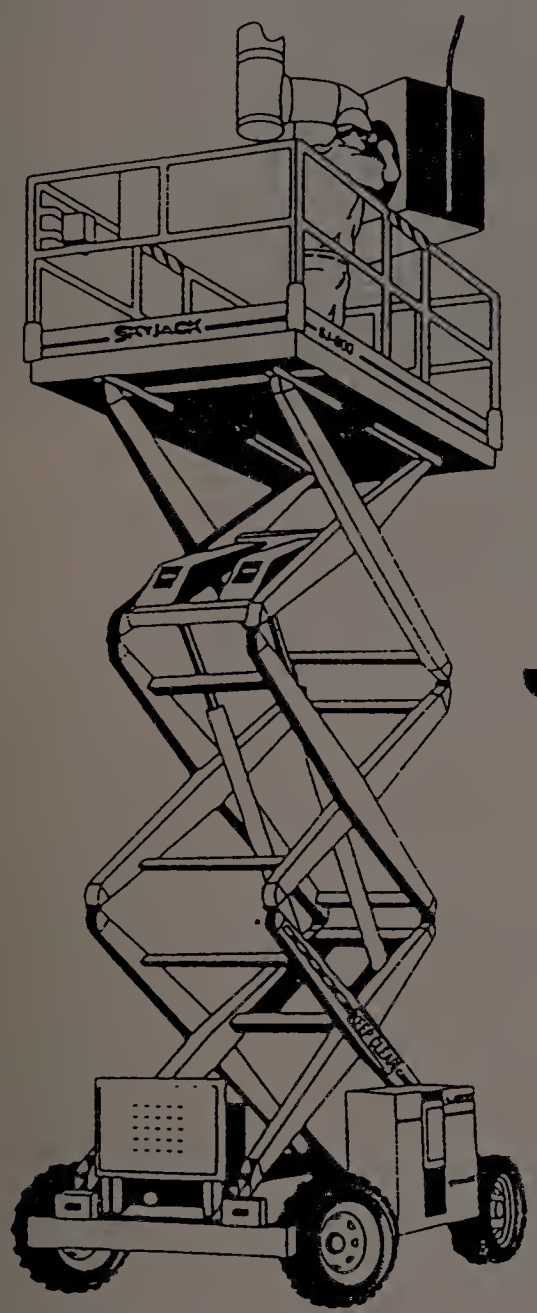

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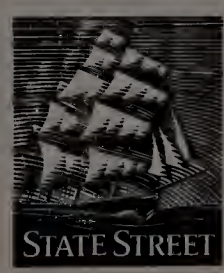

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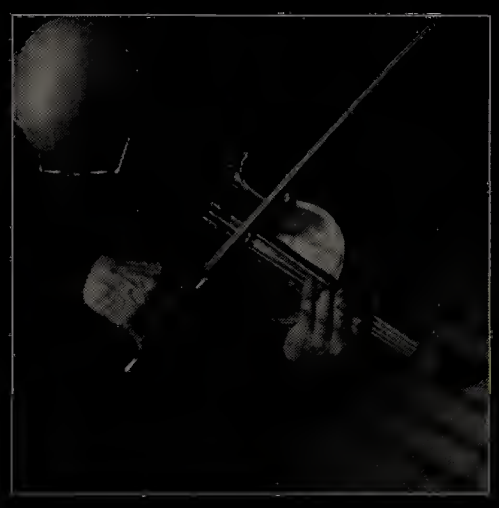

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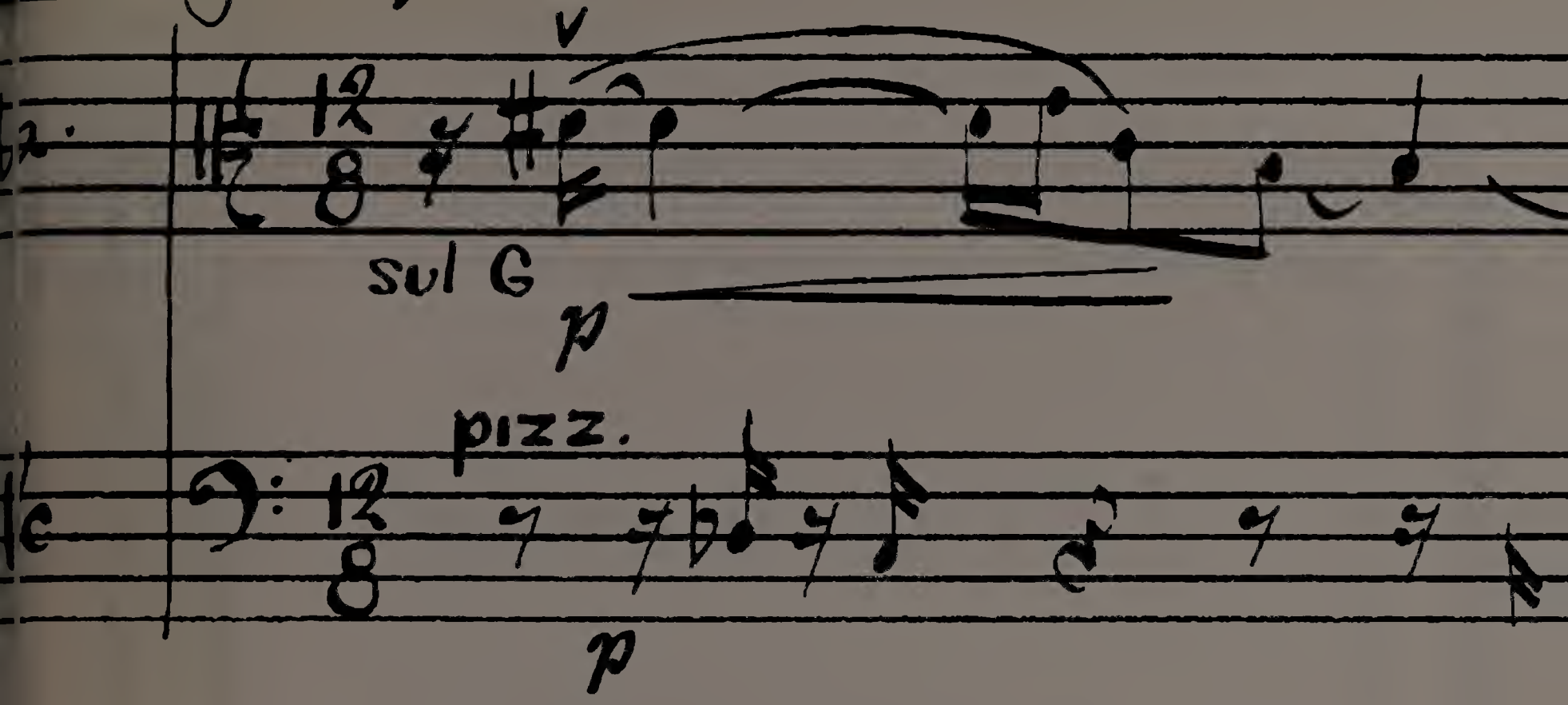

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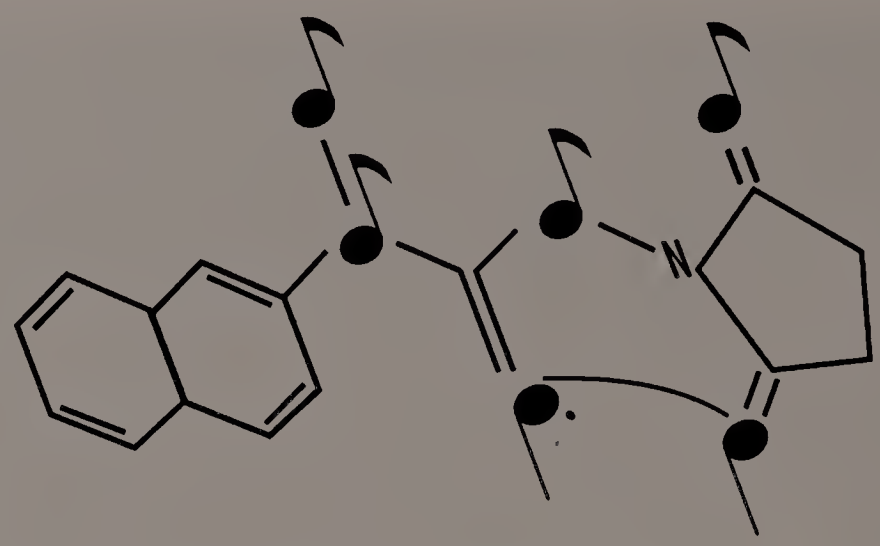

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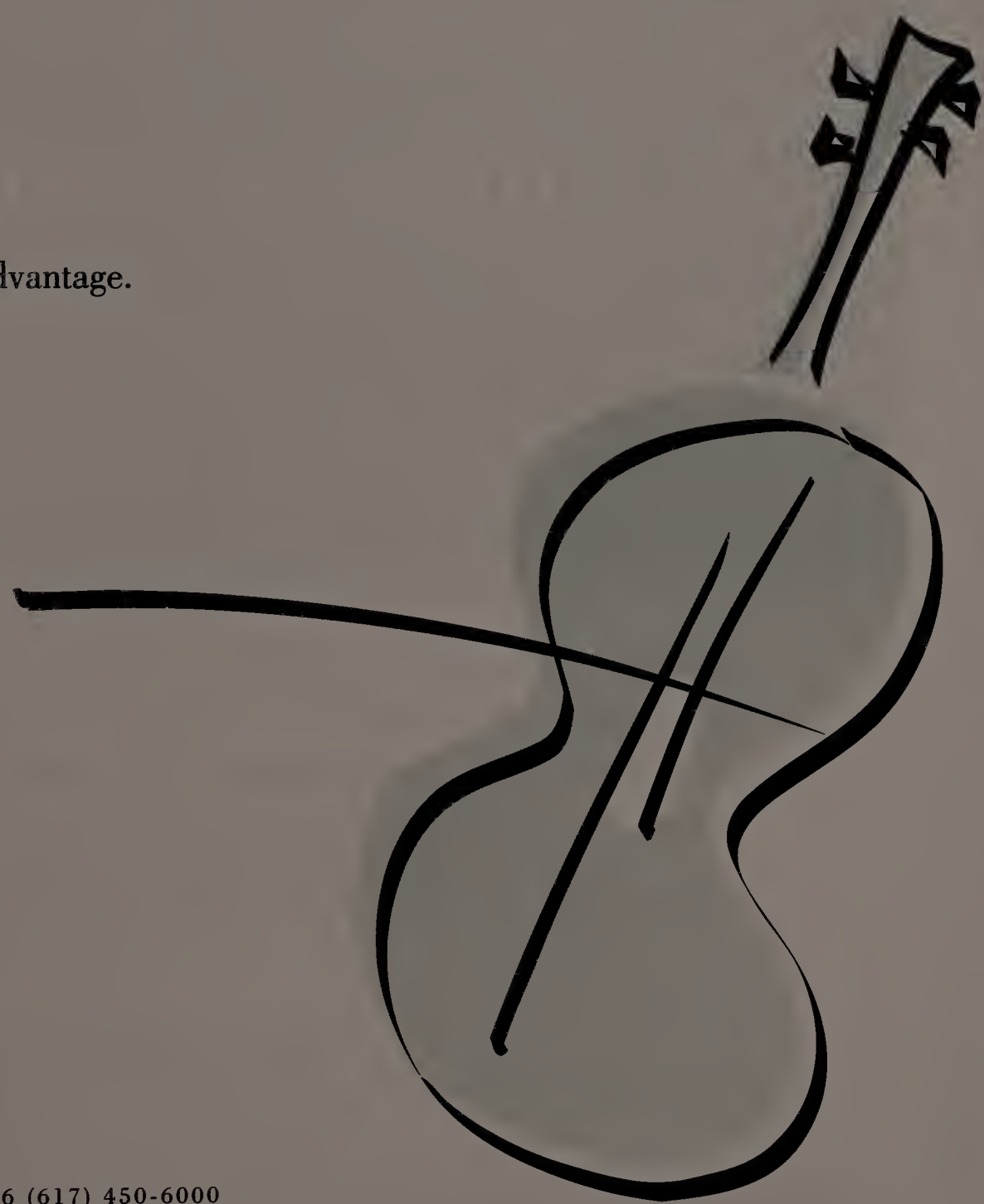

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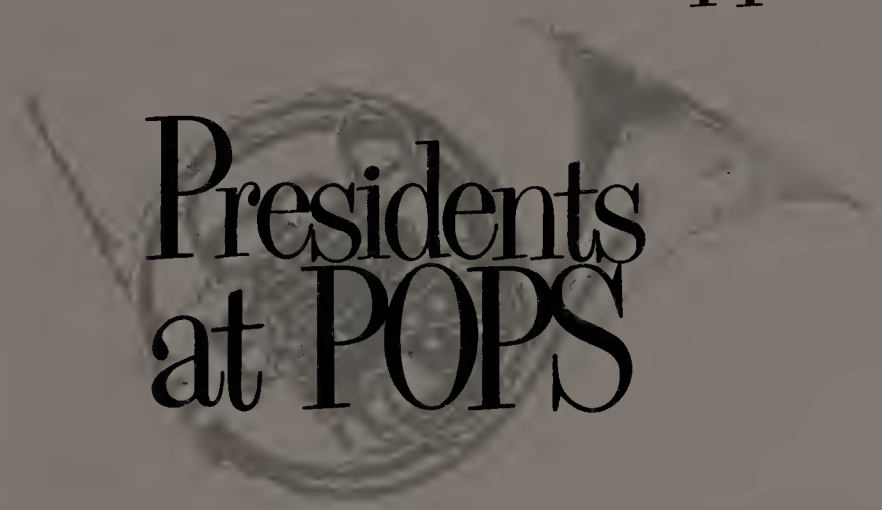

To ensure that your company has the best available seating next year, please complete this form and mail to: BSO Corporate Programs Office, Symphony Hall, Boston, MA 02115.
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